

5-2007

Becoming an Artist

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Buffalo State College

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Recommended Citation

Christopher, Marina S., "Becoming an Artist" (2007). *Creative Studies Graduate Student Master's Projects*. Paper 93.

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Becoming an Artist
by

Marina S. Christopher

An Abstract of a Project
in
Creative Studies

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Science

May 2007

Buffalo State College
State University of New York
Department of Creative Studies

Abstract of Project

This project contains my journey of becoming a serious artist. This is accomplished through the incorporation of individual results from various creativity and personality assessments and the use of creative problem solving tools and techniques. The results of this project include the design and implementation of a personal studio space, several series of original artworks, production of a personal art show and journal of the experience.

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Dates of Approval:

Name of Project Adviser
Academic Title

Name of Student
Student

DEDICATION

This project is dedicated to my mother for all of her support and encouragement.

ACKNOWLEDGMENTS

My family for everything that they have done for me over the years that has allowed me to be as successful and happy as I am today: Denise Christopher, Dave Lutz, Joanna Christopher, Stephanie & Elliot Shapiro, Marie Christopher and the late Sally Christopher.

Those who helped me through out this project, I couldn't have done it with out you: Denise Christopher, Dave Lutz, Alan Delmerico, Jeff Delmerico, Jessica Kaiser and Jim Schiffert.

My amazing friends who have somehow managed to put up with me all this time: Lindsey Sack, Tina Bersani, Mike Ammarmuller, Danielle Haynos, Kiersten Minnick, Bill Merkle, Tom Heyden and all of you who came to my art show. It means the world to me.

Those teachers and professors who have believed in me even when I didn't believe in myself, Tom Kegler, Kevin Kegler, Ann Cassidy, Sally Lincoln and Cyndi Burnett.

Josh Doan, who was the first person that showed me how to have fun with art.

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SECTION ONE: BACKGROUND TO THE PROJECT

Purpose

The primary purpose of this project was to integrate what I have learned in the Creative Studies program into my artistic endeavors. At my current level of mastery in creativity, I was able to successfully incorporate these principles into real life situations. This was my opportunity to express my growth as a creative individual and as an artist.

A secondary purpose of this project was to use principles and tools of the creative problem solving process in the creation of various pieces of art. There is little research in the area of fine art and creative problem solving. When reflecting on my undergraduate experience as a fine art student, I saw many areas where I would have benefited from the knowledge of creative problem solving at that time. There is not a large amount of documented research in the area of fine art and creative problem solving, therefore this was an opportunity for me to see for myself whether or not it is possible to successfully use creative problem solving principles in the production of fine art.

Description

There are three major parts of this project, development of a studio space, creation of a series of artworks and production of an art show. Another important aspect of this project is my study of other artists and various artistic processes and art related experiences.

I already had a space available to me to use as a studio, however it was not set up in a way that was functional for my needs as an artist. Through research and knowledge of my personal preferences I have arranged a space that is able to nurture my creative needs and enable me to thrive as an artist.

When I began the project I anticipated the ability to produce approximately six and twelve piece of artwork during the time provided for this project. I provided myself with project plans for approximately twenty different pieces of work allowing myself the flexibility to pick and choose ideas depending on where my emotions took me at that particular time.

The art show aspect of this project gave me the opportunity to display my work to the public. Since I was just beginning to seriously pursue fine art, this was the first time I was able to feature my art in a show. I believe that this aspect of the project was one of the most important to me personally because it created a tangible product and experience for viewers. It has taken my art from only really being seen by myself to putting it out in the public to be viewed and critiqued.

I spent a good portion of time researching other artists and artistic processes through artist interviews (See Appendix A for artist interviews), attending art shows, reading art related books and videos (Refer to Section Two: Pertinent Literature). I have a solid grasp on my own personal creative style and preferences but through this experience, I have been able to gain a

great deal of insight from observing the work of established artists. It has also helped me to gain confidence in my artwork and myself.

Rationale for Choice

I have always considered myself to be an artist but I have previously lacked the confidence and understanding of myself to successfully achieve my dreams. I believe this can be attributed to a variety of creative blocks in my life. As humans we are susceptible to many creative blocks, many of which are attributed to a fear of something, such as failure or acceptance (Cameron, 2002). This had caused me to lose touch with my artistic and creative side. Through the Creative Studies program I have been able to gradually rebuild my sense of self and what I truly want in life by gradually releasing the creative blocks in my life.

I ultimately want to help other people nurture their creative and artistic personalities, but before I can do that I needed to be in control of my own creativity. This project was the first stepping-stone in my journey to building myself as a successful creative individual.

Creative Influence

Through my past experiences in the artistic community, I have observed that many fine artists are hesitant to accept deliberate creative processes. Perkins (1981) explains that in order to make yourself creative you must truly want to be creative and value your creative abilities. I used to

doubt my creative ability and hide behind my fears. Now that I have embraced creativity, I am beginning to be able to use my abilities in a creatively constructive fashion. I wanted to show that deliberate creativity is not only possible to incorporate creativity techniques into artistic production but also that work may actually become stronger from doing so.

The Creative Studies program has had such a positive influence not only in my art but also in other areas of my life, both personal and professional. This project gave me the opportunity to show others and myself my transformation into a successful and happy creative individual.

SECTION TWO: PERTINENT LITERATURE

Introduction

The literature I have selected for this project cover a variety of areas in order to provide me with a well-rounded perspective on art and creativity on which to base my work.

The areas that I have focused on are:

- Artistic processes
- Creative processes
- Artistic techniques and project ideas
- Artist perspectives
- Self-help, focusing on creativity and art
- History of art and creativity

Selected Abstracts

Brown, C. (Ed.). (1998). *Artist to artist: Inspiration and advice from artists past and present*. Corvallis, O.R.: Jackson Creek Press.

This book is a collection of quotes from various artists in present day and throughout history. The book is arranged alphabetically by topic of interest. There are over fifty topics including: abstraction, advice, art, artists, beauty, business, color, communication, creativity, criticism, composition, color, death, design, drawing, education, fear, gender, history, imagination, inspiration, line, nature, politics, the studio, talent, taste and technique.

Cameron, J. (2002). *The artist's way: A spiritual path to higher creativity*. New York: Jeremy P. Tarcher Putnam.

This book provides a twelve-week program for those who are looking to discover or recover a sense of creative achievement and gain confidence. Each week focuses on a different area of creative blocks and creativity hindering behaviors. Topics include: safety, identity, power, integrity, possibility, abundance, connection, strength, compassion, self-protection, autonomy and faith. Each week contains insight from the author's personal experiences as well as tasks and exercises to aid in removing and working through creative blocks.

Langer, E. (2006). *On becoming an artist: Reinventing yourself through mindful creativity*. New York: Ballantine Books.

This book focuses on the importance of creating art mindfully in order to find the joy in it. By finding value in what we create anyone can be an artist

not just those are “talented” in art. Langer describes her experience of becoming an untrained painter and also shows research and experiments that she has completed further explaining the importance of mindfulness in art. It is an inspiring book that shows the reader how not to undermine their artistic creations and to find joy and passion in the act of creation.

Leland, N. (1990). *The creative artist: A fine artist's guide to expanding your creativity and achieving your artistic potential*. Cincinnati: North Light Books.

This book offers insight into what it takes to be a creative artist. It offers tips for unlocking your creativity including the steps for creative process, how to use your imagination and how to discover new subjects to work with. The book is broken up into sections that each focus on a specific area of art. Each section offers various activities that inspire and jump-start your creative endeavors. The first section deals with creativity in general. The other sections are as follows: drawing, design, realism, abstraction and experimentation. The last section addressed the need to trust yourself and have confidence in your work.

Ortega, E.M. (Producer) (2004). *Art:21-Art in the twenty-first century: Seasons one and two*. (Television Series). Arlington, VA: Public Broadcasting Service.

This PBS television series that profiles a wide range of artists that are currently working throughout the United States. Each episode is focused

around a specific theme, featuring artists that work reflects the episode theme. Season one and two episodes are as follows:

Place: Laurie Anderson, Richard Serra, Sally Mann, Barry McGee, Margaret Kilgallen, and Pepón Osorio.

Spirituality: Beryl Korot, Ann Hamilton, John Feodorov, Shahzia Sikander, and James Turrell.

Identity: William Wegman, Bruce Nauman, Kerry James Marshall, Maya Lin, and Louise Bourgeois

Consumption: Barbara Kruger, Michael Ray Charles, Matthew Barney, Andrea Zittel, and Mel Chin

Stories: Charles Atlas, Kara Walker, Kiki Smith, Do-Ho Suh, and Trenton Doyle Hancock

Loss and desire: Charles Atlas, Collier Schorr, Gabriel Orozco, and Janine Antoni

Time: Charles Atlas, Martin Puryear, Paul Pfeiffer, Vija Celmins, and Tim Hawkinson.

Humor: Charles Atlas, Eleanor Antin, Raymond Pettibon, Elizabeth Murray, and Walton Ford.

Simanaitis, S. (Ed.). (2007). *Kaleidoscope: Ideas and projects to spark your creativity*. Cincinnati: North Light Books.

This book contains a collection of articles, letters and projects from various individuals involved in the art zine and alternative arts cultures. The book itself is a vivid work of art that draws the reader into its insightful articles that are arranged in a format similar to a zine. The book has six sections

each focusing on a different topic area and containing eight to ten articles each. Topics include: identity, mark making, sanctuary, imagination, reinvention and obstacles.

Spivey, N. (2005). *How art made the world: A journey to the origins of human creativity*. New York: Basic Books.

This book provides a brief look at art and its relationship to human development over thousands of years. It describes the influence artistic interpretation has had on human nature and also the evolution of art through the ages. It is based on a PBS series of the same name. Topics include: the human artist, the history of imagination, higher powers, nature, art and power, interpretation and death.

Taylor, T. (2006). *The altered object: Techniques, projects, and inspiration*. New York: Lark Books.

This book discusses altered object artwork. It includes a brief history and basic techniques of the craft and suggestions on how to select objects, imagery, text and other tools and materials. This book also provides profiles of artists that work with altered objects. These artists are as follows: Lynne Whipple, John Borero, Teresa Peterson, Patricia Chapman, Joe de Camillis, Nicole McConville, James Michael Starr, Janet Cooper, Michael de Mang and Chris Griffin. Additionally, this book provides over twenty examples of altered object artworks and artist commentary.

Selected Bibliography of Art and Creativity Resources

- Brown, C. (Ed.). (1998). *Artist to artist: Inspiration and advice from artists past and present*. Corvallis, O.R.: Jackson Creek Press.
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- Osborn, Alex F. (1963). *Applied imagination: Principles and procedures of creative problem-solving* (3rd ed.). New York: Scribner.
- Puccio, G., Murdock, M. C., Mance, M. (2007). *Creative Leadership: Skills that drive change*. Thousand Oaks: SAGE Publications.

- Simanaitis, S. (Ed.). (2007). *Kaleidoscope: Ideas and projects to spark your creativity*. Cincinnati: North Light Books.
- Spivey, N. (2005). *How art made the world: A journey to the origins of human creativity*. New York: Basic Books.
- Taylor, T. (2006). *The altered object: Techniques, projects, and inspiration*. New York: Lark Books.
- Torrance, E. P. & Safter, H. T. (1999). *Making the creative leap beyond*. Buffalo, New York: The Creative Education Foundation Press.

SECTION THREE: PROCESS PLAN

Introduction

The process plan was to assist me in keeping track of the steps needed to complete my project. This was particularly significant to me because I have often struggled with planning and initiation of the proper steps needed to accomplish a goal. I have a preference for ideation and implementation but lack the skills in developing a plan between the ideation and implementation stages of the process. In addition to a timeline, I have also kept a journal of my experiences throughout this project. The journal also served as a way for me to look back and better understand my process and learn from my mistakes and to more effectively approach artistic production in the future.

Timeline

February 2007

February 11-April 10, Read various literature related to project (8 hours)

February 11, 2007, Reviewed *Productivity Environmental Preference Survey (PEPS)* (Narrative Report, N.D.) results and brainstormed on ideas for studio design and layout. (1hour)

February 12, 2007, Reviewed *Meyers Briggs Type Indicator (MBTI)* (Briggs Myers, 1998) and *Emotional Intelligence* (Lynn, 2005), profiles for studio design and layout. (1hour)

February 12, 2007, Researched online ideas for studio design and did studio sketches. (1 hour)

February 13, 2007, Used brainstorming to develop ideas for possible artwork. (1.5 hour)

February 16, 2007, Went to Amvets and Salvation Army Thrift Stores to find objects for artworks and possibly find some inspiration. (3 hours)

February 19, 2007, Researched possible show locations. (1 hour)

February 20, 2007, Watched three episodes of *Art In the Twenty First Century*. (3 hours)

February 20-24, 2007, Read and recorded inspirational quotes in *Artist to Artist*. (2.5 hours)

February 21, 2007, Researched and purchased lamp making kits on the internet. (1hour)

February 25, 2007, Developed ideas for possible artworks using brainstorming and morphological matrix tools. (2 hours)

February 25-26, 2007, Worked on tasks and exercises from *The Artist's Way*. (1 hour)

March 2007

March 2, 2007, Went to the Salvation Army Thrift Store to pieces to use in my artwork. (1 hour)

March 2, 2007, Developed a list of inspirational music to work to. (.5 hours)

March 7, 2007, Contacted people regarding lampshades. (.5 hours)

March 11, 2007, Used brainstorming tool to develop ideas for who to do portraits of and what to include in portraits. (1hour)

March 15, 2007, Cleaned and began set up of studio space. (2.5 hours)

March 16, 2007, Went to Estate Sales in search of pieces to use in artwork. (1 hour)

March 16, 2007, Finished set up of studio space and began artwork. (2 hours)

March 18, 2007, Chose and edited images for portraits. (1.5 hours)

March 19, 2007, Had digital art and portrait images printed. (1 hour)

March 19, 2007, Worked on artworks. (2 hours)

March 20, 2007, Went to Home Depot to purchase supplies for artwork. (1 hour)

March 23-30, 2007, Worked on artworks. (6 hours)

March 31, 2007, Attended the Buffalo Small Press Book Fair for inspiration. (1 hour)

April 2007

April 2-7, 2007, Worked on artwork. (10 hours)

April 8, 2007, Arranged printing of postcards for the show and developed a mailing list. (2 hours)

April 9, 2007, Worked on project write-up sections one, two and three. (2.5 hours)

April 10, 2007, Purchased refreshments for the show. (1 hour)

April 11, 2007, Picked up postcards from printer, addressed and mailed them. (1 hour)

April 12, 2007, Purchased refreshments and supplies for show. (1 hour)

April 12, 2007, Assessed show space and developed layout for show (1.5 hours)

April 13, 2007, Designed outfit for show and purchased items. (2 hours)

April 14, 2007, Purchased picture frames and supplies for artwork. (.5 hours)

April 15, 2007, Worked on project write-up. (4 hours)

April 15, 2007, Developed play list to accompany art show. (2 hour)

April 16-20, 2007, Worked on Artwork. (12 hours)

April 16-20, 2007, Worked on project write-up. (3 hours)

April 20-21, 2007, Arranged space and set up show. (7 hours)

April 21, 2007, Had art show. (6 hours)

April 22, 2007, Break down and clean up of show. (2 hours)

April 22-26, 2007, Worked on project write-up. (8 hours)

Total Hours: 112.5

SECTION FOUR: OUTCOMES

Introduction

The main purpose of the project was to use what I have learned in the Creative Studies program to better myself as an artist. This project has served as a starting point in my pursuit of a career in the arts. The products for this project were as follows:

- Studio Space
- Six series of Artwork (twenty-nine pieces)
- Art show
- Music play list
- Journal of the experience

Products

Studio Space

Before I began this project, I already had a space available to use for my art, however it was underutilized. I used the results from the *Productivity Environmental Preference Survey (PEPS)* (Narrative Report, N.D), and also information from the *Myers-Briggs Type Indicator (MBTI)* (Briggs Myers, 1998), *Emotional Intelligence* (Lynn, 2005) and *Foursight* (Puccio, 2002) preference surveys.

The main areas and preferences that I focused on were as follows:

PEPS

Preferences for dim lighting, medium noise level, high auditory learning, need for mobility and afternoon or evening work times (Narrative Report, N.D),

MBTI

ENTJ: Extraverted Thinking with Introverted Intuition. I needed to focus on my feeling and sensing parts because they are my non-preferred areas. Additionally, I needed to focus on not overlooking specifics and realistic factors necessary to following through with my plans (Briggs Myers, 1998).

Emotional Intelligence

Formulate a strategy, look to others for support (Lynn, 2005).

After evaluating these items I used traditional brainstorming to generate ideas on how to implement my environment preferences into the studio space (See appendix B for creative problem solving activities). Once I achieved a plan that I was satisfied with, I cleared the space and set it up using the resources I had available at this time. I will use the information and ideas that I had generated for this project to continue to improve my studio space throughout the remainder of 2007. (See Appendix C for studio planning and photographs)

Artworks

In order to produce the artworks for this project, I began by using traditional brainstorming to create a list of approximately 85 possible topics for artworks. I then choose the five ideas that were most interesting; these were music, nature, science, light and friends. I diverged again on each idea creating more specific and manageable topics to approach. In order to select the medium, technique, and surface to work on I used the morphological matrix tool. (See Appendix B for creative problem solving activities)

I worked in several different mediums in order to see where I was most passionate and also to see where creative problem solving techniques might be effectively applied. I completed four series of work using the results of the aforementioned problem solving techniques. From the work that I completed, I feel that the creative problem solving techniques worked well in the collage series and the found object projects. I think that with my style of painting, being so abstract, it is more difficult to actively use creative problem solving principles in the work. However I was able to use the ideas I had produced using creative problem solving as a guide throughout the process of abstract creation.

Series One: Collage Portraits.

For this series I created a list of possible subjects and things about each person including their interests and personal memories I have of them. I selected four subjects to work on and using magazines and books I collected

images that fit the lists of interests and personal memories. I produced the background collage work on cardboard pieces. Once this was completed, I chose photographs of each subject and sized and printed them. Using a solvent transfer technique I created translucent decals of the photographs and adhered them to the background collage. (See Appendix E for artwork images)

Series Two: Winter Photography

Last summer I had created a series of photographs that focused on nature in bloom. I found a great deal of enjoyment and relaxation in producing this series, and I felt that creating a winter counterpart would be equally as enjoyable and also visually pleasing when presented with the summer photographs. I took these photographs at my parent's house in East Aurora, New York. They have a field and wooded area behind their house that has many varieties of plant life to work with. (See Appendix E for artwork images)

Series Three: Music Inspired Paintings

After creating a list of songs that had personal meaning to me, I listened to this play list while working on six abstract paintings (See Appendix F for music listing). Music is extremely important to me, and I find a great deal of inspiration in listening to music. I used various mediums for this piece

including, plaster, acrylic paint, marker, cement and acrylic medium. (See Appendix E for artwork images)

Series Four: Lamps

I wanted to do something for this project that dealt with light. When I began thinking about the possibilities, I remembered that I had made a lamp during my undergraduate experience for an art auction and this inspired me to re-approach the idea of lamp making. As an artist I have collected many objects that have appealed to me even if I did not have an idea of what to use them for at the time of acquisition. I assessed the objects that I had collected and was drawn to a group of coffee carafes and pitchers. I produced seven lamps using these items and since then have collected more carafes and pitchers to work with in the future. (See Appendix E for artwork images)

Other Works

In addition to these four series, I also produced a digital series using *Adobe Illustrator*. This came about when I began designing a postcard to promote the art show. I found a great deal of enjoyment in creating this postcard and I decided to make five more. I then mounted each postcard on a rectangular piece of corkboard and labeled them using rubber stamps. (See Appendix E for artwork images)

I completed one sculpture for this project. I had come across a set of molds that were intended to make shot glasses out of ice, I instead used them

as plaster molds. Using an old single pane window that I had garbage-picked, I created a design by gluing the plaster pieces to the window. (See Appendix E for artwork images)

Art Show

The purpose of this portion of the project was to provide me with the experience of producing an art exhibition and to build confidence in my art and myself. This was the first time I had exhibited my work outside of a school setting. Through this experience I was able to network with other artists and supporters of the local arts community. It also brought my work to the public eye and it allowed me to see what kind of reactions people had to my work. This experience has provided me with perspectives other than my own. Through this art show I was able to better gauge which styles of work may be profitable to me in the future.

Since I produced this show on my own without any outside financial help, I had to work on a small budget of approximately two hundred dollars. My training in creative problem solving allowed me to better evaluate my options and make more efficient and effective solutions to staying within a budget. I was able to secure a location for free through a close friend. For refreshments and other supplies, I used wholesale and discount stores to find the best prices and products. I was lucky enough to have a group of friends that volunteered their time to aide in the set up and clean up of the exhibition

space, and to also serve refreshments through out the show. (See Appendix D for art show images).

This exhibit also provided me with a networking experience with several other more established artists in the local community. From this experience I have gained interest from other artists and the possibility of future art exhibitions together.

Music:

I developed a play list from songs that I not only enjoy listening to but that also remind me of particularly times in my life and special memories. The first part of the play list provided me the inspiration for the series of paintings for this project. The second and extended part of this play list served as the soundtrack for the art show.

Sample of song selections:

Song name:

111 Archer Avenue
Haiti
Yankee Bayonet (I Will Be Home Then)
Emerge
Saddest Quo
The Town Halo
Haven't Got A Clue
obstacle 2
Summer in the City
Notorious Lightning

Artist name:

Mark Mothersbaugh
The Arcade Fire
The Decemberists
Fischerspooner
The Pernice Brothers
A.C. Newman
The Flaming Lips
Interpol
The Lovin' Spoonful
Destroyer

(See Appendix F for entire play list)

Journal:

This journal served as an outlet for me to express my feelings throughout the project. It was also a place for me to jot down ideas, plans and to document my process. I have never kept a journal before and I found that doing so for this project helped me to stay on task and remember ideas and thoughts that I otherwise may have forgotten. There were times throughout this project that I felt stuck or discouraged. In these cases I would look back at the pages of the journal and use it as a guide to move forward and reorganize my thoughts. (See Appendix G for journal excerpts)

I have struggled in the past with understanding the process and the steps needed to accomplish a given task. Through the *Foursight* preference survey, I learned that I have a high preference for implementation and a low preference for development (Puccio, 2002). This journal was a way for me to help better understand the developmental stages of process and strengthen my ability in that area.

SECTION FIVE: KEY LEARNINGS

Introduction:

The experience of producing this project has allowed me to gain assurance in my ability as an artist and as a strong creative person. The fear of putting my art work out for the public has stifled my creative achievements in the past. Through the Creative Studies program I have learned how to overcome creative blocks and to take the risks needed to be a successful creative individual. The facilitation strand of the Creative Studies program

allowed me to gain confidence in myself as a leader and public speaker. These skills helped me in presenting my work to the public. CRS 580 taught me about different personality styles and how to identify strengths and weakness in myself as well as those around me. Having this type of insight has given me the power to become a much more compassionate and non-judgmental person.

This project gave me the opportunity to show others and myself the extent of my growth as a person and as an artist. It has also reassured me of my talent in and passion for art and creativity.

Content:

The most important thing that I have learned from this project was that it is possible to use tools of creative problem solving in the creation of art. When I entered the Creative Studies program I immediately saw areas that I would have benefited from learning earlier in my academic career. This project gave me the opportunity to bring my artistic and creativity training together to show that the combination of the two has been extremely beneficial in my pursuit of artistic career.

By documenting this project in a journal, I was able to bring a greater amount of depth to the content of my project and also to my individual works of art. By writing down all of my concerns and frustrations, I was able to remove them from my thoughts and focus on my work in a more positive manner. The content of my work became more pure and personal because

of my ability to let the negatives go and not worry so much about everything else that might be bothering me.

If I were to do this project again, I would I focus on one particular series of work at a time. I spent too much time jumping back and fourth from one series to another. If I had worked on one series at a time and immersed myself in the subjects and materials, the work would have been stronger; I did not allow myself the proper amount of time to really get into what I was working on.

I also believe that I the expectations I had of myself may have been too ambitious. In the end I finished everything that I wanted to, but I rushed some things and because of that they lacked the depth and character I wanted them to have. Additionally, I would have included the process of developing a website to promote my work and offering my work for sale at the art show into this project.

Process:

The process of creating this project is where I think I learned the most. This was my first attempt at creating art for the public view and it allowed me to experience what it really takes to put together artwork on a deadline and also produce an art show on my own. I don't believe I would have been able to do this successfully without training in creative problem solving. I was able to clearly layout the steps I needed to take and select the appropriate tools to execute the process. The experience of documenting the process through a

journal allowed me to look back at my progress and more easily identify the steps I took so that on future projects I will have some insight on what worked and what didn't. This may help me to become a more efficient and more successful artist in the future. It may also lead to the production of art shows in the future for myself and possibly for other artists in the community.

In preparing the art show and the write up parts of this project, I did not record as much of the process as I should have. By the time I began working on that part of the project, my mind was still focused primarily on the creation of my artworks, and I treated the other areas as though they were not as important. I think that if I had kept a separate journal for the art show and write up that I may have been able to better appreciate the work that went into the other parts of the project.

Conclusion:

According to Osborn (1963), "The richest fuel for ideation is experience" (p. 70). This quote has helped to motivate me throughout this project and has given me motivation to continue my artistic and creativity experiences in the future.

I have learned a great deal about creativity and its relationship to the artistic process and the artistic person. By experimenting with creative problem solving techniques in my work as an artist, I have brought depth to

my skills and insight into future possibilities for research related to art and creativity.

I now see myself continuing to produce artwork and building up my experiences in order to participate in future art exhibitions and events. I also plan to design and implement a website showcasing my work. Once I am able to build up a body of work and gain some name recognition in the local arts community, I plan to take the proper steps needed to turn my passion for art in to a business.

Through continued involvement in the local arts community I will network with other artists and build a name for myself in the Western New York area and eventually be able to branch out into other areas of the country throughout my career.

Additionally, I am currently working towards my Art Education Teacher Certification at Buffalo State College. It is my hope that through teaching I will be able to integrate creative problem solving and other deliberate creativity methods into the arts classroom.

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APPENDIX A

Artist Interviews

Kevin Kegler, Design Professor

>-What is the artistic process you use?

My artistic process is different than my design process. Established criteria direct my design process while my process for developing art work follows a path that changes as the work develops. It is more personal/emotional.

Response: I agree with the personal/emotional element of art, however I think that there is still a problem solving process involved in artistic creation.

>-Do you think that creativity can be taught?

Yes.

Response: Kevin is a supporter of the Creative studies Program and is interested in learning more however I don't believe that he truly understands it yet.

>-How do you think the arts teach problem solving?

In general, the arts emerge and resonate in the feeling realm, therefore there is not a right or wrong answer to a process. By its nature, the art process must be problem solving through concept and implementation.

Response: I like this answer and I think that this is an area that I would like to understand further, through this course.

>-Do you think a deliberate process could be used to help your >creative process?

Yes, especially in the design process. Possibly, but not necessarily in the art process.

Interviewee Response:

I think that Kevin is too quick to completely separate the design process from the art process. I believe there is more connection between the two than he is giving the credit for.

Overall, I am interested in talking to Kevin more about CPS and the

arts. Especially, from the point of view of a respected professor of the arts. My talks with Kevin have lead to me doing an introduction to CPS and CPS tools to him and his senior design students.

Brezo, Painter

-What is the artistic process you use?

i usually paint. this is how it works:

a picture will flash in my head like a scene from a movie. if it bothers me enough, i usually draw a picture of it so i can see it better. if i like it, i do a really nice one with watercolor pencils (because it replicates paint the best.) and work out the colors and composition there. (colors are the funnest part.)

then...

i decide how big it should be. after i make a canvas, (a very sucky thing indeed.) and prepare it, i draw in the picture. i already have a pallet that i use.(colors i use all the time, about 8 or so that i 'invented' because they're colors i like to see..alot of classical painters did this too.) i spend 3 hours making them and put them in a pan and put water over them so they stay fresh, turn out the lights cuz i'm done with THIS shit, and smoke a bong. the next day, i start painting, using dark thin paint first and getting thicker and lighter as i go along. sometimes i fuck up real bad and get pissed off, but sometimes, it's easy as pissing.

after i'm done, i let it dry and varnish it to give it a nice warm glow.

-Do you think that creativity can be taught?

i don't know. maybe not. you can teach someone to tap into their creativity, but how much is there is unknown, but using any of it is better than never so...

anyways, it can be NURTURED...most definitely. and guided to fit the person who's trying to express themselves...yawn.
told you i'd be boring.

-How do you think the arts teach problem solving?

most iq tests are pattern based, and teach you to use you're brain methodically, and to 'make sense' of a situation...like you should be doing in real life, everywhere...

i guess arts in that way keep that part of your brain oiled so to speak..to learn a method, to practice the ways of such method, etc. it's kind of a dicipline, which brings focus, and i guess that's beneficial when confronted with problems of anysort.

-Do you think a deliberate process could be used to help your creative process?

for everyone it's different. for me, it's like getting hit in the head with snowballs. only for a specific purpose, like a commission, but personally, it's all just personal revelation crap. but brainstorming on how you're going to present an idea to someone who's idea it is ANYWAY, (like colors, size, angles, lighting, style, etc.)..that does take a little work.

otherwise, i don't rely on it.

that means i'm special!

Interviewee Response:

I really enjoyed this because I think that she has a good grasp on creativity and art and many of her views are similar to mine. I especially enjoyed her view on whether creativity can be taught and that she believes that creativity can be nurtured. I was also intrigued by her artistic process because I think a lot of artist think this way and she really explained in a way that although very personal, it was also straight forward and easy for others reading it to understand

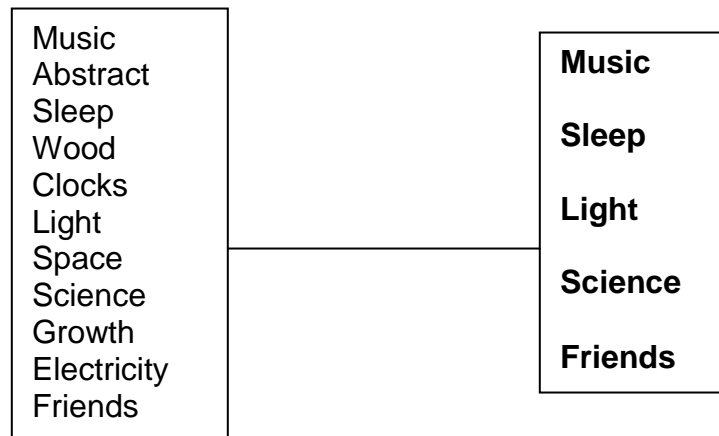
APPENDIX B

Creative problem solving tool activities

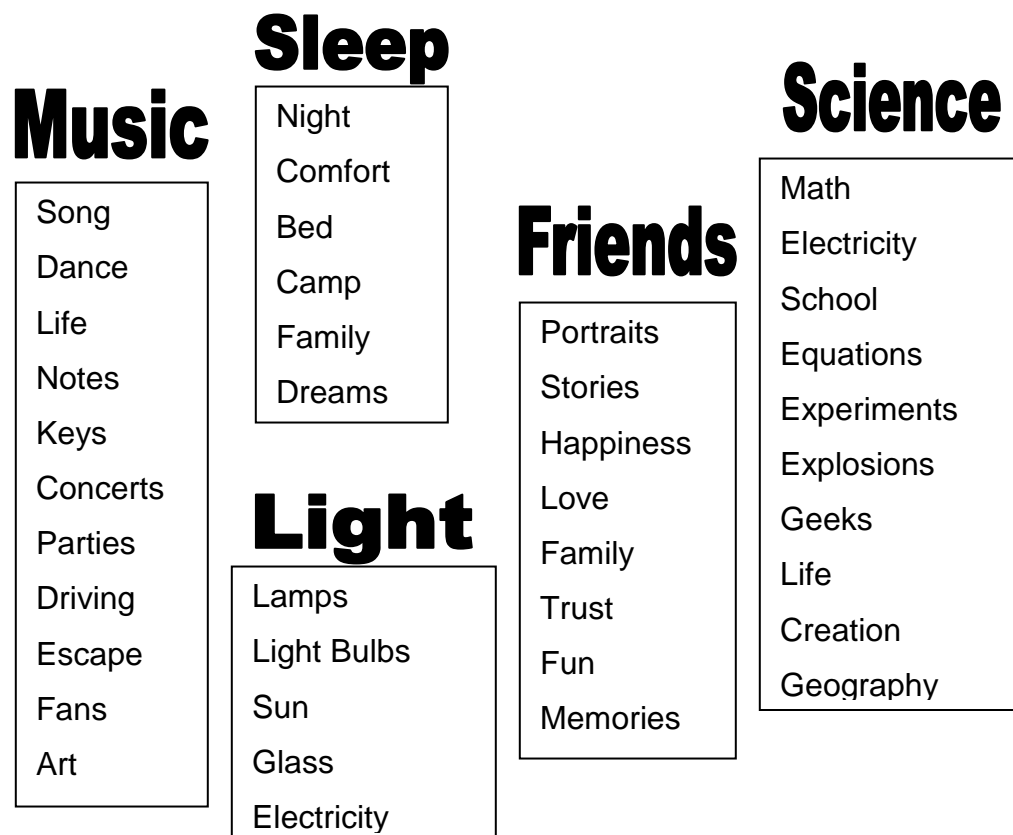
Brainstorming: Project Ideas (Broad)

Adolescents	Fashion	Electricity
Carnival	Drugs	Food
Farms	Space	Animals
Fantasy	Children	Plants
Frogs	Fruit	Music
Camping	Science	School
Polar bears	Cats	Spiritual
Candy	Forest	Abstract
Nuts	Insects	Nature
Religion	Entertainment	Travel
Wrrrr	Ocean	Work
Sand	Travel	People
Flowers	Italy	Fabric
Snails	Snow	Utensils
Rocks	Skin	Cakes
Time	Utensils	Heat
Paint	Horses	Sports
Business	Vegetables	Sleep
Jewelry	Cooking	Wine
Wiring	Love	Wood
Home	Money	Technology
Steps	Politics	Monsters
Ice	Government	Learning
History	War	Grapes
Writing	Poverty	Clocks
Vintage	Growth	Trains
Beauty	Fear	Love
Skating	Ghosts	Bricks
Carefree	Anger	Diamonds
Night	Police	Friends
Light	Clay	Clouds
Indians	Desert	Thunder
Death	Transportation	Gardens
Antiques	Las Vegas	Imagination
Books	Aliens	Fire
Type	Dogs	Dance
Chalk	Family	Cherries
Road	Dirt	Furniture
Mountains	Moss	Heat
	Summer	Stars

Marking Hits: Selecting Broad Ideas



Brainstorming: Strengthening Ideas



Morphological Matrix

Subject	Surface	Medium	Technique
Music	Masonite	Oil	Brushes
Sleep	Paper	Acrylic	Glue
Science	Cardboard	Watercolor	Palette Knife
Light	Canvas	Collage	Wire
Friends	Wood	Pencil	Screws
	Glass	Charcoal	Tape
	Metal	Spray Paint	Carving
	Cloth	Pastel	Hands
		Found Object	
		Ink	
		Plaster	

Selecting Workable Solutions

Friends <ul style="list-style-type: none"> • Stories • Memories • Portraits • Trust <ul style="list-style-type: none"> ○ Cardboard <ul style="list-style-type: none"> ▪ Paper ▪ Ink ▪ Found Object <ul style="list-style-type: none"> • Glue • Brushes 	Science <ul style="list-style-type: none"> • Equations • Experiments • Geography <ul style="list-style-type: none"> ○ Wood ○ Glass <ul style="list-style-type: none"> ▪ Plaster ▪ Ink ▪ Found Object <ul style="list-style-type: none"> • Glue
Music <ul style="list-style-type: none"> • Lyrics • Escape <ul style="list-style-type: none"> ○ Canvas <ul style="list-style-type: none"> ▪ Acrylic ▪ Paper ▪ Ink ▪ Found Object <ul style="list-style-type: none"> • Glue • Brushes • Palette Knife 	Light <ul style="list-style-type: none"> • Lamps • Electricity • Light Bulbs <ul style="list-style-type: none"> ○ Found Object <ul style="list-style-type: none"> ▪ Sculpture ▪ Paper ▪ Sand <ul style="list-style-type: none"> • Glue • Screws • Wire • Metal

APPENDIX C

Studio Planning and photographs

Studio planning

Results For:

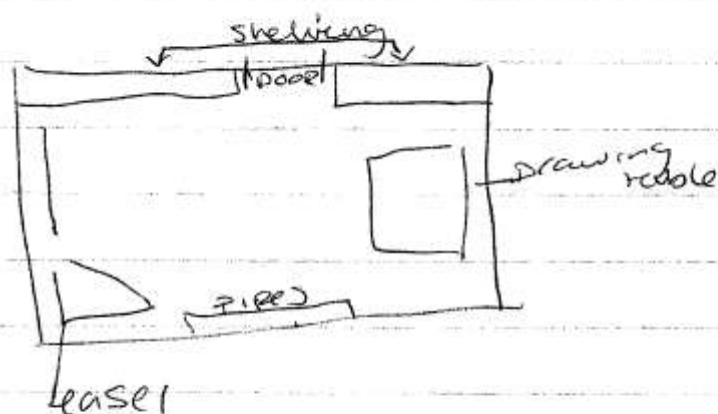
Productivity Environmental Preference Survey

- Dim lighting - ^{basement} - adjustable lighting
- medium noise level - ipod, playlists
- cool - warm temperature - space heater
- In Formal design - earth tones, not flashy
- average motivation level ~
- High need for structure - ^{make a plan} - timelines,
- auditory learning high - music, books on tape
- Visual + tactile learning - average - ^{Art???}
- Afternoon / late morning - keep a schedule / calendar
- needs to be mobile - ^{not a problem}
- needs to have intake (food / drink) - BJS

2/12/07

I did some research on options for enclosing the pipes + shelves in my studio space. I thought that shower curtains would be one of my best options because of their ability to resist damp conditions.

I wanted something that was also affordable. I found a website describing someone who took dollar store shower curtains and spiced them up by tracing images on to them with Sharpies.



156

- I generally face the pipe area when I work. So therefore I was thinking of using creativity + art quotes for that one and images on the others.

Studio Images

Before





After







APPENDIX D

Art Show Materials and Photographs

Postcard Design



i heart art

the work of marina christopher

one night only

april 21, 2007

6pm-12am

452 franklin st

buffalo ny, 14202

admission is free

refreshments will be served.

for more information:

mchristopher09@aol.com

cover art: mark it (2007), Marina Christopher

Photographs From Show



Artist addressing attendees



Attendees



Artist and Friend

APPENDIX E

Artwork Images

Collage Portraits



Painting Series



Lamps

Photography

Digital Work

QuickTime™ and a
TIFF (Uncompressed) decompressor
are needed to see this picture.



Sculpture



APPENDIX F

Song selections

<u>Song</u>	<u>Artist</u>
111 Archer Avenue	Mark Mothersbaugh
Haiti	The Arcade Fire
Yankee Bayonet (I Will Be Home Then)	The Decemberists
Emerge	Fischerspooner
Saddest Quo	The Pernice Brothers
The Town Halo	A.C. Newman
Haven't Got A Clue	The Flaming Lips
obstacle 2	Interpol
Summer in the City	The Lovin' Spoonful
Notorious Lightning	Destroyer
California (Part II)	Mason Jennings
Tundra/Desert	Modest Mouse
Sunrise, Sunset	Bright Eyes
In The Aeroplane Over The Sea	Neutral Milk Hotel
Sing Me Spanish Techno	The New Pornographers
Catform	Rogue Wave
Burn one Down	Ben Harper
Gold Day	Sparklehorse
Blue & Grey	Strangefolk
BAD CARTRIDGE (E-Pro) [Remix]	Beck
Hey Mama	Black Eyed Peas
Right Here Right Now	The Beastie Boys
Scarlet Begonias	Sublime
High Party	Ted Leo & The Pharmacists
7/4 (Shoreline)	Broken Social Scene
You're Pretty Good Looking (For A Girl)	The White Stripes
broken face	Pixies
Neon Bible	The Arcade Fire
The Way We Get By	Spoon
Untouchable Face	Ani DiFranco
Fire Water Burn	The Bloodhound Gang
Weed Party	Band Of Horses
Temporarily Blind	Built To Spill
Something Less Than Something More	Caitlin Cary & Thad Cockrell
It's Gonna Take an Airplane	Destroyer
Cannonball	The Breeders
Free	Cat Power
Police & Thieves	The Clash
Lux Aeterna	Clint Mansell; Kronos Quartet
Drop	Cornelius
Benzi Box	Dangerdoom Feat. Cee-Lo
Objection (Tango)	Shakira
Suffragette City	David Bowie
Ticket To Immortality	The Dears

405 (Acoustic)	Death Cab For Cutie
The Very Modern Dance	Destroyer
A Life Of Possibilities	Dismemberment Plan
Good Morning, Detective	The Dollar Canon
The Lost Take	Dosh
Miss Misery	Elliott Smith
The Other Side Of Summer	Elvis Costello
In This City	Enon
In Concert	The Faint
Sandstorm (Original Mix)	Darude
Is This Love?	Clap Your Hands Say Yeah
Hot In Herre	Jenny Owen Youngs
Dust	The Faint with Bright Eyes
She Don't Use Jelly	The Flaming Lips
Break	Fugazi
Everything's Worse	Giant Drag
Goodnight Goodnight	Hot Hot Heat
Slow Hands	Interpol
Poor Taylor	Jack Johnson
lonely still	jesse sykes and the sweet hereafter
Brunette	Keller Williams
California	Low
Paper Kitten Nightmare	Margot & The Nuclear So And So's
Up To My Neck In You	Mark Kozelek
Fraud In The '80s	Mates Of State
A Cautionary Song	The Decemberists
Cecilia	Simon & Garfunkel
FutureSex / LoveSound	Justin Timberlake
Blue Babies	Midnight Movies
New York City	moe.
Sonata For Cello & Piano In F Minor	Mutato Muzika Orchestra
Hurricane 2000	Scorpions & Berliner Philharmoniker
Staring at the Sun	TV On The Radio
I Came As A Rat	Modest Mouse
Bird on a Wire	Rogue Wave
Sunday Morning (Mono Version)	The Velvet Underground
Butterfly	Mason Jennings
Kissing the Lipless	The Shins
subbacultcha	Pixies
King Of Carrot Flowers Part 1	Neutral Milk Hotel
The Laws Have Changed	The New Pornographers
The Fairest Of The Seasons	Nico
This Is Our Emergency	Pretty Girls Make Graves
Say Goodnight To The Lady	The Pernice Brothers
Rythym Is A Dance r	Snap
Diggin A Grave	Micah P Hinson

Debaser
Broken Radio
He Lays In The Reins
Sure Shot
Dirt
I Wanna Destroy You
Hail To Whatever
Waiting For My Ruca
Open Book
99 Problems
In The Cold Cold Night
All Fires
Salvation
Heavy Metal Drummer
Ravel's String Quartet In F Major
Houston

Pixies
Rainer Maria
Calexico / Iron & Wine
The Beastie Boys
Mission Of Burma
Uncle Tupelo
Rilo Kiley
Sublime
Mates Of State
Jay-Z
The White Stripes
Swan Lake
Elkland
Wilco
Ysaÿe Quartet
カタマリロボ

APPENDIX G

Journal Excerpts

Sep 2/14

I just want to note that I have never documented a project like this in a journal. It is really helping me in thinking things through, and keeping my thoughts organized.

* We are having a party on Friday and I was thinking of hanging the curtains up and having our guests each add something to it. I am going to sleep on this one.

3- Still need to get Amvets and get
"stuffs"

3/2

Last night before I went to bed I was thinking that it would be interesting to ~~do~~ paste my digital art. on to a ~~new~~ surface. At first I was thinking slate, rocks or brick. However I went to the Salv Barn today and found a bunch of chotch-key metal trays, and I am going to try putting my images over those and incorporate the image on the tray w/ my work

- found a couple lampshades.
not enough though

Cheek - AC Moore
- Joanns
- Big Lots

- I also made a list of 21 songs that spark memories of particular times in my life. I will probably begin to work through that list tomorrow

3/11

Portrait People

- AI - hockey • Geography • dogs • food • snowboarding • science • outdoors • reading

Bridget

Billy

- Mike • Ireland • reading • classical • sociology • music • Beers

- Lindsey • Ireland • Gun • Reading • music • bunny • communications

Kiersten

Haynos

- art • horse • hockey • cars • sparks • running • craziness • polisci • chihuahua • festivals

- Scott • Canada • hockey • reading • Korea • hockey • reading

Tara

Kevin

Amy

Pink

- Jess

Jeff

Jim

Chris

Meg

- ✓ Tina • music • artsy • luck • fun • kitties • Italian • dance • caring • Ham • sparks • festivals • camping • Davey



estate sale 6 brand new ones,
for \$8

I almost bought some at target
yesterday for \$12 each

finzee edited images for
portraits

APPENDIX H
Final Concept Paper

Journey of an Artist

Name: Marina Christopher

Date Submitted: February 5, 2007

Project Type (Develop a Skill/Talent or Use a Skill/Talent to Improve the Quality of Life for Others:

Develop a skill/talent

What Is This Project About?

I have been interested and involved in the fine arts since I was a child. I received my undergraduate degree in fine arts with a focus in graphic design in 2004 from Daemen College in Amherst, NY. I soon realized that I am not passionate about graphic design and I would much rather focus on more traditional fine art. I have not really produced any art since I graduated in 2004 and before the majority of what I produced was for class work rather than personal satisfaction. This project will consist of three major components. I will first be creating a studio space that is conducive to my preferred creative climate as described in the PEPS test results. I will then begin production of three series of artworks, each series consisting of 2-4 pieces. When my work is complete it will be presented to the public in a personal art show, that I will produce.

Rationale for Choice:

I originally wanted to develop a project in order to improve the quality of life for others; however once I began to analyze the possibilities I decided that before I am able to help others I need to focus on myself. I have wanted to become a serious fine artist for a very long time but have not known what steps I need to take to get there. I believe that this is the perfect opportunity to apply my creativity training to an area of my life that I am truly passionate about. My creativity education has also given me the motivation and inspiration needed to begin my journey to become an artist.

What will be the Tangible Product(s) or Outcomes?

The tangible products of this project will include a studio space, a journal of my experiences, my artwork (which will consist of 6-12 pieces) and the art show.

What Criteria Will You Use To Measure The Effectiveness Of Your Achievement?

- The quality of work that I produce
- The amount in which I stick to my plan and time line
- Critique of work from others through out the process and at the art show

Who Will Be Involved or Influenced; What Will Your Role Be?

This project will involve and influence myself for the majority of the work. I hope that through the presentation of my art and this project will influence other aspiring artists.

When Will This Project Take Place?

This project will serve as the starting point for my work as an artist. With the presentation of my art in a personal show, I hope that this will begin to develop a name for myself to work form in the future. I would like this to lead to sale of work, participation in other art shows and professional commissions of my work.

Where Will This Project Occur?

The majority of the work for this project will take place in Buffalo, NY. I will begin the project by developing a creative climate within my home using the results of my PEPS test as a guide. I also plan to take a creative excursion to Alleghany State Park in New York for 3 days to work and produce art in an alternate space. My personal art show will take place in Buffalo, NY at a location that will be determined at a later date.

Why Is It Important to Do This?

Through this project I want to show the power of creativity and creative problem solving. My project will serve as an example of how to unleash my personal creativity in order to tap into my passions and interests.

Personal Learning Goals:

- To apply my creativity training to my artistic passion
- Better understand the artist process, including the influence of deliberate creativity
- Become a better artist

- Be able to reflect on deliberate creativity and CPS in the Arts

How Do You Plan to Achieve Your Goals and Outcomes?

I plan to first set up my studio according to my PEPS results as well as Ekvall's dimension of creative climate. I will then choose my subject matter and medium by using brainstorming, evaluation matrix and PPCo tools. Once I have selected my subject matter and mediums, I will begin working on each piece. I will document the entire process in a journal/ log. After the work is completed I will present it in a personal art show.

Evaluation:

I plan to keep a journal of my progress in order to evaluate and analyze myself through out the project. I would also present my work through out the process to several art professionals including a painter and a college art professor for critique. When the project is complete I will look for feedback and evaluation from those who attend my art presentation.

Prepare Project Timeline:

February

- Feb. 7 -14
 - Set up studio
 - Start divergent processes for project selection
- Feb. 14-20
 - Further fine tune project plan
 - Begin converging for project subject matter selection
 - Diverge and converge on medium options
 - Look into possible locations for art show
- Feb. 21-28
 - Secure artistic professionals for evaluation
 - Finalize subject matter selections and project mediums
 - Organize and prepare materials need to begin work
 - Finalize Concept Paper

March

- Mar. 1-6
 - Begin work
 - Secure location for art show
 - Begin planning creativity excursion
- Mar. 7-13
 - Secure plans for creativity excursion
 - Continue work

- Mar. 14-26
 - Continue work
 - First evaluation by art professionals
 - First personal reflection and review of personal journal
- Mar. 21-27
 - Continue work
- Mar. 28-April 3
 - Continue work
 - Second evaluation by art professionals
 - Second personal reflection and review of personal journal

April

- April 4-10
 - Continue work
 - Creativity Excursion
 - Work on write up
- April 11-17
 - Continue work
 - Drafts of sections 1,2,3 due
 - Work on write up
- April 18-24
 - Complete work
 - Preparation of Art show
 - Final evaluation by art professionals
 - Final personal reflection and review of personal journal
- April 25- May 1
 - Draft of sections 4,5,6 due
 - Work on write up
 - Art show

May

- May 2-9
 - FINALIZE EVERYTHING

Identify Pertinent Literature or Resources:

Art in the 21st Century PBS series

Florida, R. L. (2002). *The rise of the creative class: And how its transforming work, leisure, community and everyday life*. NY, NY: Basic Books.

Foote, C. (2002). *The business side of creativity*. New York: W. W. Norton & Company, Inc.

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